

BULLETIN OF THE  
ART INSTITUTE  
OF CHICAGO  
NOVEMBER NINETEEN FORTY



BOTTLE OF YING CHING WARE. CHINESE, SUNG DYNASTY (960-1279 A.D.).  
LENT BY RUSSELL TYSON.

VOLUME XXXIV

NUMBER 6

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I

## REINSTALLATION OF THE ORIENTAL GALLERIES

SINCE the splendid collections of Chinese art have been left to the Art Institute by Miss Kate Sturgis Buckingham, it has seemed only right to try to present them in such a manner as to indicate our pride and joy in their becoming an integral part of our permanent collections. Accordingly this summer Galleries H10, H11, H12, and H13 were entirely changed. Of these galleries, all but H11 now contain Buckingham objects.

The Buckingham Collection of Chinese bronzes has been placed in Gallery H13, which opens immediately from the stair lobby, and the smaller, later bronzes have overflowed into Gallery H12. As the majority of the bronzes are ceremonial objects distinguished by their dignity of proportion and decoration, they gain greatly in impressiveness by this more spacious arrangement.

The next most noticeable change is the removal of the screen background in Gallery H11, against which was shown the great stone T'ang Buddhist triad, thereby opening up a vista through all four galleries. At the end of this vista against the north wall of Gallery H10, the triad has been placed. This too gives an air of spaciousness much more suitable to the

proper contemplation of religious sculpture.

Gallery H11 now features Chinese ceramics from the fourth through the fourteenth centuries. Except for the Buckingham porcelains shown in H14 and consisting almost entirely of white wares, the Han potteries in the same gallery, and the Buckingham collection of miniatures and other Ching porcelains in Gallery M1, the Oriental Department has had to rely upon the generosity of friends who were willing to lend from their private collections, as the department has from the beginning been practically without purchasing funds. The expansion of the Buckingham installations has necessitated a drastic reduction in the number of other objects shown, which has compelled the rigid elimination of all but the finest examples. The new arrangement shows that we are deeply indebted to Mr. and Mrs. Potter Palmer for a remarkable collection of T'ang figurines, both glazed and unglazed, whose absence would be sadly missed, as well as some superb

examples of Han pottery. Next to Miss Buckingham, the best friend of the Oriental Department is Russell Tyson, a vice-president of the board of trustees and chairman of the Oriental Committee from its inception. Can it be that Mr. Tyson's Chi-



A CORNER OF THE BUCKINGHAM BRONZE GALLERY (H13).

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nese nativity (though he came to this country at the age of two months) stamped a love and understanding of things Oriental indelibly upon him? At any rate he has set an excellent example which we are keenly desirous that other Chicagoans should follow. The joys of collecting are such that we are anxious that many should experience them.

Of considerable importance in this ceramics gallery is a group of wares of the Six Dynasties, and excellent examples of Yüeh yao, both comparatively unknown a few years ago. Yüeh ware indeed has only begun to be studied within the last few years. It is therefore an interesting fact to note that more specimens of Yüeh ware are shown in this one case than were shown at the great exhibition of Chinese Art in London in 1935-6. All of them are in the Tyson Collection and most were secured within the last few months.

In this gallery also are several pieces (one illustrated on cover) recently secured by Mr. Tyson from the dispersal of the great Eumorfopoulos Collection in London last May. George Eumorfopoulos of London, who died last December, was without doubt the greatest collector of Oriental ceramics since the days of the old Chinese emperors. His enthusiasm for collecting and his friendly encouragement of other collectors gave a great impetus to the discriminating appraisal of Chinese pottery and porcelain, and the monumental illustrated catalogue of his collection by R. L. Hobson of the British Museum is to be found in libraries all over the world (also in ours). For many years the collection was housed in a museumlike extension of his house on Chelsea Embankment. He had intended to present the collection to the nation, but world financial conditions made that impossible, so a few years ago he presented half of it, and the rest was purchased by a national subscription fund. The objects sold at that time were divided between the British Museum and the Victoria and Albert Museum. Eumorfopoulos had reserved a certain part of his collection, and with the funds received from the sale he



GEORGE EUMORFOPOULOS (1863-1939).

continued collecting steadily. It was his intention to present this second collection to the nation, but his death and the circumstances of the great war forced a dispersal at auction. From this sale, conducted in constant threat of air-bombing, the pieces secured by Mr. Tyson's agent were brought to this country by convoy and arrived in Chicago in perfect condition.

Mr. Eumorfopoulos knew and admired the Art Institute and we believe that he would be happy indeed to have some of his outstanding pieces here.

It may require another year or two to complete the reinstallation of the Oriental collections. Gallery Hg, after having been closed for over a year, is undergoing reconstruction and will reopen on December first with an exhibition of Japanese priest robes from the collection of the late Mrs. George T. Smith, now lent by Mrs. Charles C. Haffner, Jr.

CHARLES FABENS KELLEY

## A BRUSSELS TAPESTRY OF THE MID-SIXTEENTH CENTURY

THE extreme enthusiasm for tapestries of the Gothic period which developed among collectors during the first decade of the present century tended not only to excessive valuations in this field, but also to obscure the real merits of later weaves. The rich yet clearly defined flat pattern of the Gothic type is so generally superior in decorative effect and color to the usual sixteenth- and seventeenth-century tapestries that such an overpowering preference for earlier weaves is not surprising, particularly in view of the fact that so many of the later examples surviving are decidedly inferior in quality. This wholesale discrimination was, however, mistaken in the degree that it withdrew attention from certain later tapestries, particularly those of the Renaissance for which a measure of superiority over many of the late Gothic weaves may well be claimed.

The Vertumnus and Pomona tapestry<sup>1</sup> recently acquired by the Institute through the generosity of Mrs. Charles H. Worcester is an excellent case in point. By chance this piece, one of a series recorded among the collections of the Duke of Berwick and Alba in 1877,<sup>2</sup> has survived the buffeting of time almost in pristine condition, intact save for a few minor restorations of some antiquity and preserving an astonishing amount of its original color. The fact that the remain-

ing pieces of the series have been less fortunate leads to the supposition that the present piece was stored away for a considerable period and thus protected from wear and the bleaching effect of strong light. The blues which seem to have been particularly fugitive in post-Gothic weaves are here preserved in practically their original intensity and, although the paler rose and flesh tones have largely disappeared, the tapestry has escaped reduction to that faded tan tonality into which the color of the usual examples of the period has degenerated.

In addition the tapestry belongs to a period, unfortunately of brief duration, when weavers trained in the technical standards of the Gothic tradition were still active and capable of that enthusiasm which followed the impact of the Italian style on the somewhat threadbare Gothic mode. Both in drawing and quality of weave the tapestry shows unmistakably the handiwork of master craftsmen.

The style of the tapestry in both design and execution indicates a date not later than the middle third of the sixteenth century. A comparison with work of the same period shows that it ranks with the very best products of this time. In the absence of any signature, weaver's marks, or other direct internal evidence,<sup>3</sup> it is hazardous to suggest a definite workshop, though it must have come from one of the leading studios of Brussels. In work ascribed to the shop of Willem de Pannemaker we find the strongest correspondences, not only in the treatment of the borders but in general style.<sup>4</sup> These resemblances unsupported by further evidences are, however, insufficient to warrant a definite attribution. The fact that Pannemaker is known to have produced another version of the Vertumnus and Pomona story entirely different in composition from that shown here may also

<sup>1</sup> Silk and wool, 14 feet, 4 inches x 16 feet, 2 inches. Collection: William Randolph Hearst. On exhibition in Gallery L6.

<sup>2</sup> The tapestry is noted as follows in the catalogue of the sale of the collection of the Duke of Berwick and Alba in Paris in April, 1877:

"Series of five seventeenth-century Brussels tapestries. Allegorical subjects of the seasons. The borders show above: an escutcheon with fleurs-de-lis surmounted by a marquis' coronet and flowers and fruit together with arabesques. Below in the corners are children holding in one hand horns of plenty and in the other garlands. In the center is a medallion in reserve with an inscription. 36. Spring. Composition of 32 figures. In the midst of a smiling, undulating landscape, a young shepherd, fleeing from gods and satyrs, claims the goddess's protection. Width, 4 m., 90. Height, 4 m., 35." The cataloguer evidently failed to read the inscription in the medallion referred to and misinterpreted the scene, an error which is paralleled by his misdating. The entire series of five subsequently passed into the Hearst collection.

<sup>3</sup> The coat of arms on the border remains unidentified and therefore gives no clue to source or previous ownership.

<sup>4</sup> See Heinrich Göbel, *Wandteppiche*, Part I, Vol. II (Leipzig, 1923), Fig. 271 et seq., etc.

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VERTUMNUS AND POMONA, FLEMISH TAPESTRY, MID-SIXTEENTH CENTURY. GIFT OF MRS. CHARLES H. WORCESTER.

be taken to militate against such an ascription.<sup>5</sup>

The authorship of the cartoon on which the tapestry is based may perhaps be more definitely determined. While the landscape composition is strongly reminiscent of drawings by Van Orley for *The Hunts of the Emperor Maximilian*, the even stronger Raphaelesque flavor of the drawing and arrangement of the figures points to Van Orley's principal follower and artistic heir, Michiel Coxie (1499-1592).<sup>6</sup> Also, striking

similarities between the Worcester tapestry and the "Paradise" series of the Academy in Florence generally assigned to Coxie justify at least a tentative attribution to this "Flemish Raphael."<sup>7</sup> While Coxie's position as an artist is not of the highest, he was very greatly esteemed in his day. His reputation has doubtless suffered through the critical disfavor into which all the Italianate mannerists of the times have

for having drawn his attention to these relationships.

<sup>7</sup> During his residence in Brussels from 1543 to 1561 Coxie was very active as a designer of tapestries, a fact attested by his receipt of an annual subsidy from the municipality for his services in this particular. He was high in the favor of Philip II and the Duke of Alba for whom he executed many commissions in connection with the making of tapestries. Göbel *op. cit.*, Part I, Vol. I, pp. 419 ff.

<sup>5</sup> It is recorded that Willem de Pannemaker executed two replicas of the so-called Vienna series of Vertumnus and Pomona tapestries for Philip II and a third, simpler and lacking the gold thread, for Don John of Austria. Göbel, *ibid.*, Part I, Vol. I, p. 315, and Part I, Vol. II, Fig. 103, Fig. 105.  
<sup>6</sup> The author wishes to express his indebtedness to Dr. Ulrich Middeldorf of the University of Chicago

subsequently fallen, but, as this composition may attest, he attained a grasp of the aesthetic principles of the High Renaissance such as few other northern artists of his time possessed. This in fact is one of the chief reasons for the great interest of the tapestry aside from its obvious beauty as decorative art. In its extraordinary state of preservation it gives us a clearer idea today of the Raphaellesque grand manner in painting than most of the canvases of the period which have survived. As a pictorial document it is of great importance to the student of the northward progress of the doctrines of the Renaissance.

The subject matter of the tapestry is clearly indicated by the somewhat faulty Latin inscription on the border, "She [Pomona] is loved by the satyrs and the pans and the young Silenus, but Vertumnus surpasses all [these] gods in his love."<sup>1</sup> The story of Vertumnus and Pomona as related in Ovid's *Metamorphoses* was an early favorite of the Renaissance artist and in tapestries was repeated in many versions up to the culmination of the craft in the eighteenth century. Vertumnus, who finally won over the obdurate goddess of horticulture, is shown here rushing into her presence with a pose and gesture strangely reminiscent of an angel of the Annunciation. Accompanying Vertumnus from the pastures and forests on the left are the pans and satyrs of the inscription, their converging motion adroitly stayed and opposed by the statuesque figures of Pomona's companions in the right center of the composition.

In the design of the particularly delightful landscape the artist has shown unusual ingenuity and imagination by the introduction of what seems to be a colossal natural bridge over which the denizens of the forest hasten to the scene. In its breadth and classic serenity the landscape shows the influence of both the Umbrian and Venetian schools and portends the synthesis which Poussin and Claude were to make a century later.

MEYRIC R. ROGERS

<sup>1</sup> Hanc . Satyri . e . panes . Juvenis . Silenus . Amarunt . omnes . Vertumnus . vincit . amore . deos.

## ACTAEON AND THE NYMPHS

BY JACOPO BASSANO

A MYTHOLOGICAL scene entitled Actaeon and the Nymphs,<sup>1</sup> a late work of Jacopo Bassano, has recently been presented to the Art Institute by Mr. and Mrs. Charles H. Worcester. According to the ancient legend Actaeon, the son of King Cadmus, while hunting with a group of young friends, chanced upon a cave where Diana and her nymphs were bathing. Diana, angered at being discovered at her bath, dashed water in Actaeon's face thus turning him into a stag. His own huntsmen and dogs pursued him, at length catching and devouring him. Bassano has taken for his subject the moment in the story just after Actaeon has been transformed. Rushing in from the right the stag is pursued by hunters and hounds while at the left are grouped Diana and two nymphs.<sup>2</sup> In the background is a luxuriant landscape stretching into the far distance.

Jacopo da Ponte, more frequently known as Bassano from his native town in Venetia, was born probably about 1510,<sup>3</sup> though possibly not until 1517 or 1518.<sup>4</sup> No actual proof of the date of his birth has been discovered and estimates vary over a seven- or eight-year period. He passed the greater part of his life in Bassano and died there in 1592. His father, Francesco da Ponte the Elder, a painter of capability but no great distinction, was his first teacher. He also studied for a time in Venice with Bonifazio Veneziano in the early 1530s and worked there again in 1535 but settled permanently in Bassano about 1540 when his father died. There Jacopo remained, directing a great workshop of painters with which were associated his four sons who were later joined by grandsons, the fourth generation of Da Ponte painters.

<sup>1</sup> Oil on canvas, 25 x 27 in. (63.6 x 68.7 cm.). Collections: Dupille; E. and A. Silberman.

<sup>2</sup> Perhaps we are to assume that all three of the female figures are nymphs since there is no definite attribute to distinguish one of them as Diana.

<sup>3</sup> Carlo Ridolfi, *Le Maraviglie dell'Arte* (Venice, 1648), I, 374.

<sup>4</sup> Walt Arslan, *J. Bassano* (Bologna, 1931), p. 43.



Bassano was a small town in the foothills only a few miles to the northwest of Venice, yet it shared little of the glorious position which Venice itself enjoyed during the sixteenth century. The Da Ponte family were provincials and reflected the great artistic attainments of the lagoon city only in a modest degree. Jacopo was undoubtedly the most talented of the group and in his mature years developed considerable freedom in his brushwork and a lively color sense even though he lacked a feeling for design. Not until 1562 did he reach maturity. The years from then until about 1573 may be designated as his middle period. His figures become more graceful and groups are better integrated. Cool tones predominate and greater freedom and ease is noted in his drawing. At this time we find similar types of grouping used in slightly varying forms in different compositions. These follow through into his fully developed period which lasted from about 1573 until his death, and are of particular interest in relation to the Art Institute picture which belongs to this last phase of his work. In *Actaeon and the Nymphs*, which is a sketch and not to be considered as a finished composition, we see Jacopo painting with a spirit and freedom which would have seemed inconceivable on the basis of his early style. The nymphs are well-modeled, the hunting group is lively and colorful, and the landscape rich in tone and beautifully coor-

dinated with the groups within it. Sky and hills alike are green and blue-green with streaks of white in the far distance. Only in the hunter's rose-colored cloak is there a warmer tone. This rich coolness with somber shadows and occasional dashes of brilliant color is typical of Jacopo's mature work. Being a sketch the picture has even more sparkle than is often true of his finished pieces which tend to be labored.

Many analogies can be found between our picture and other works of Jacopo. *Adam and Eve*<sup>5</sup> in the Doria Gallery in Rome, a work of the 1560s, though painted with far greater rigidity than the *Actaeon* canvas, presents striking similarities of composition. Adam at the extreme left stands over Eve seated with her back to the spectator and right arm extended. This group is remarkably close to the two nymphs at the extreme left in our picture, while the goat, sheep, and other animals balance on the right in a way analogous to the hunters.

*Suzanna and the Elders*<sup>6</sup> in the Nimes Museum, dating about 1571, offers another comparison, for the figure of Suzanna is almost identical to the nymph at the right

in our composition. The placing of a figure diagonally across a corner is characteristic of Jacopo and may also be noted in the *St. Rocco among the Plague-Stricken*<sup>7</sup> in the Brera in Milan, a work of about



ACTAEON AND THE NYMPHS, PAINTING, BY JACOPO BASSANO (VENETIAN, C. 1510-1592). THE MR. AND MRS. CHARLES H. WORCESTER COLLECTION.

<sup>5</sup> *Bollettino d'Arte*, Series 2, Year VIII (March, 1929), 411, Fig. 3.  
<sup>6</sup> Arslan, *op. cit.*, Pl. XLVIII.  
<sup>7</sup> *Ibid.*, Pl. LIV.

1570. A half-nude man in the lower left-hand corner assumes a position similar to that of the Eve or the nymph just mentioned. Another comparison can be made between St. Martin and the Beggar\* in the Museo Civico at Bassano, a work of the 1570s, in which St. Martin rushes in on horseback from the right in a manner very similar to the mounted hunter. Thus it becomes evident that this habit of crowding groups of figures in a corner is typical of Jacopo, as is also the custom of cutting off parts of groups. Although it is quite possible that our composition has been slightly clipped at the sides, it is unlikely that any appreciable amount of the canvas has been lost.

The painting was apparently regarded with considerable respect in the mid-eighteenth century when it was in the Dupille Collection, for it was engraved in reverse by Étienne Fessard (1714-1777) and published together with numerous other outstanding paintings. The engraving was included in the print cabinet of the famous Crozat Collection in Paris.<sup>9</sup>

\* Arslan, *op. cit.*, Pl. LVI.

<sup>9</sup> M. Huber and C. C. H. Rost, *Manuel des Curieux et des Amateurs de l'Art VIII* (Zurich, 1804), 146.



THE STORY OF DIANA AND ACTAEON, ATTRIBUTED TO LEANDRO DA PONTE (VENETIAN, 1557-1622). PRIVATE COLLECTION, VIENNA.

A later version of our picture was in a private collection in Vienna in 1932. This is undoubtedly from the Bassano workshop and has been accredited to his son Leandro da Ponte.<sup>10</sup> A tree occupies the center of the composition dividing the two groups whose positions are reversed from the original sketch. Thus the nymphs, here increased to four in number, occupy the right hand side, while the hunters dash off to the left. In this way the action is unpleasantly decentralized. In addition the figures are static and completely lack the spirit of Jacopo's original conception. Suida<sup>11</sup> publishes a painted sketch of four nymphs which he attributes to Jacopo Bassano, and observes that it was incorporated into the Vienna picture (which he gives to Francesco da Ponte). Though possibly by Jacopo, in which case it would probably precede our picture, it is more likely a later sketch for the Vienna version since the position of the figures is identical.

It is not unusual to find one of the sons carrying to completion a theme originally conceived by the father. Jacopo intended no doubt to make a final version of Actaeon and the Nymphs but, as frequently happened during his later years, he put off finishing things or else let his sons take over and make of his ideas what they wished. That their interpretations did not measure up to Jacopo's original conceptions is apparent when we compare the two versions of our picture. In the Art Institute version we see the work of a man who, far from being a provincial, has in fact shown himself capable of organizing a composition with a sumptuousness and elegance which reflects to some degree the work of his great Venetian contemporary, Tintoretto. Above all he has an excellent color sense and it is this that gives particular distinction to his paintings. The Actaeon canvas forms a welcome addition to the Worcester Collection in which Bassano was already represented by a fine portrait of a bearded man.

FREDERICK A. SWEET

<sup>10</sup> L. Frohlich-Bume, *Burlington Magazine*, LXI (September, 1932), 113-114, Pl. II D.

<sup>11</sup> Wilhelm Suida, *Belvedere*, Year XII, Numbers 9-12 (1934-36), 195-196, Fig. 227.



# PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

NOVEMBER, 1940

Volume XXXIV No. 6

## LECTURES FOR MEMBERS AND CHILDREN OF MEMBERS

November 1—December 2

Lectures are given in Fullerton Hall unless otherwise noted.

DATE	HOUR	
November		
Fri. 1	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Dudley Crafts Watson, assisted by Addis Osborne.</i>
	12:15 Noon	NEW FEATURES OF THE MUSEUM—A Promenade. <i>Dudley Crafts Watson.</i>
	2:30 P.M.	THE CONTEMPORARY AMERICAN SCENE BY THE PAINTERS. <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	NEW YORK (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 2	1:15 P.M.	DRAWING IN BLACK AND WHITE. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 3	3:45 P.M.	NEW YORK (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 4	12:15 Noon	ROMAN GLASS. <i>George Buehr.</i> Gallery 5A.
	2:00 P.M.	THE ROMANCE OF POTTERY AND PORCELAIN (A Clinic of Good Taste). <i>Laura Lorenson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:00 P.M.	REPETITION OF 2:00 LECTURES.
Fri. 8	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Dudley Crafts Watson, assisted by Addis Osborne.</i>
	12:15 Noon	OUR ENGLISH PAINTINGS. <i>Dudley Crafts Watson.</i> Gallery 27.
	2:30 P.M.	PAINTING IN ENGLAND. <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	LONDON (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 9	1:15 P.M.	GREAT PICTURES OF LINE AND TONE. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 10	3:45 P.M.	LONDON (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 11	12:15 Noon	CHINA. <i>Jean Sterling Nelson.</i> Gallery G14.
	2:00 P.M.	A MODERN REGENCY SITTINGROOM-BEDROOM. Stage Arrangement and Lecture by <i>Mrs. Marguerite Hohenberg</i> (A Clinic of Good Taste).
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:00 P.M.	REPETITION OF 2:00 LECTURE.
Fri. 15	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Addis Osborne.</i>
	12:15 Noon	THE FIFTY-FIRST ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. <i>George Buehr.</i> Temporary Exhibition Galleries.
	2:30 P.M.	DRAMATIC OUTLINE OF THE LIFE OF SAMUEL F. B. MORSE, PAINTER AND INVENTOR. <i>Violet Oakley.</i>

<sup>1</sup> There are two additional classes under the Raymond Fund for scholarship students selected from Public Grade and High Schools, respectively, Saturdays, 10:30 A.M., through December 14, and Mondays, 4:00 P.M., through December 16.

DATE	HOUR	
November		
Fri. 15	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	GENEVA AND ROME (Travel Lecture). <i>Violet Oakley.</i>
Sat. 16	1:15 P.M.	ILLUSTRATING THANKSGIVING DAY. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>George Buehr.</i>
Sun. 17	3:45 P.M.	GENEVA AND ROME (Travel Lecture). <i>Violet Oakley.</i>
Mon. 18	12:15 Noon	INNESS AND AUTUMN. <i>George Buehr.</i> Gallery 51.
	2:00 P.M.	PROBLEMS OF A MURAL PAINTER IN THE CAPITOL AT HARRISBURG, PENNSYLVANIA (A Clinic of Good Taste). <i>Violet Oakley.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:00 P.M.	REPETITION OF 2:00 LECTURE.
Fri. 22		THANKSGIVING HOLIDAY—No Membership Program.
Sat. 23	1:15 P.M.	THANKSGIVING IN ART. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>George Buehr.</i>
Sun. 24	3:45 P.M.	FLYING HIGH OVER THE SPANISH MAIN TO SUNNY BRAZIL AND MAGIC ARGENTINA (Travel Lecture). <i>Noah Van Cleef.</i>
Mon. 25	12:15 Noon	TAPESTRIES—A Promenade. <i>Jean Sterling Nelson.</i>
	2:00 P.M.	KING COTTON (A Clinic of Good Taste). Stage Display and Lecture by <i>Jean Sterling Nelson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:00 P.M.	REPETITION OF 2:00 LECTURE.
Fri. 29	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Dudley Crafts Watson, assisted by Addis Osborne.</i>
	12:15 Noon	THE FIFTY-FIRST ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
	2:30 P.M.	AMERICAN ART—1850-1900. <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	VIRGINIA (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 30	1:15 P.M.	MAKING THE CHRISTMAS CARD. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by George Buehr.</i>
December		
Sun. 1	3:45 P.M.	VIRGINIA (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 2	12:15 Noon	ACCESSIONS OF 1940. <i>George Buehr.</i> Gallery 5B.
	2:00 P.M.	CHRISTMAS SCHEMES IN DECORATING THE HOME. (A clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:00 P.M.	REPETITION OF 2:00 LECTURE.

## SUNDAY TRAVEL LECTURES

Fullerton Hall

Public admission to these lectures is 25 cents; free to Members.

DATE	HOUR	
November		
3	3:45 P.M.	NEW YORK. <i>Dudley Crafts Watson.</i>
10	3:45 P.M.	LONDON. <i>Dudley Crafts Watson.</i>
17	3:45 P.M.	GENEVA AND ROME. <i>Violet Oakley.</i>
24	3:45 P.M.	FLYING HIGH OVER THE SPANISH MAIN TO SUNNY BRAZIL AND MAGIC ARGENTINA. <i>Noah Van Cleef.</i>
December		
1	3:45 P.M.	VIRGINIA. <i>Dudley Crafts Watson.</i>

## LECTURE SERIES WHICH MAY BE ENTERED BY THE PUBLIC

Department of Education. Miss Helen Parker, Head

November 1—December 3

The following program consists of lectures for which a small fee is charged:

**KNOW YOUR ART INSTITUTE**—Mondays at 11:00 A.M. Lectures in the galleries on the permanent and current exhibitions. Single lectures, 50 cents. Course of twelve, \$5.00. Miss Helen Parker.

**LAYMAN'S STUDIO**—Mondays at 6:30 P.M. Learning to appreciate the various qualities of line, color, and pattern by dabbling in them. Good fun. No skill required or expected. Single meeting, 50 cents. Course of eight, \$3.50. Miss Helen Parker and Ramsey Wieland.

**SURVEY OF ART**—Tuesdays at 6:30 P.M. The arts of the great civilizations of the past considered in relation to their backgrounds and for their inherent aesthetic qualities. The course is designed to stimulate the understanding and hence the enjoyment of art. The Institute collections, as well as slides, will be made use of for illustrative material. Single lectures, 50 cents. Course of twelve, \$5.00. Miss Helen Parker.

**POTTERY AND PORCELAIN**—Wednesday, November 6, at 11:00 A.M. The last lecture in the series on the ceramic arts, illustrated with slides and the Institute collections. Single lecture, 50 cents. Ramsey Wieland.

**HALF-HOURS IN THE GALLERIES**—Wednesdays from 12:15 to 12:45. Brief talks on the collections of French art, from the nineteenth century to the present. Single lectures, 15 cents. Course of any ten, \$1.00. Miss Helen Parker.

**SURVEY OF ART**—Fridays at 11:00 A.M. A repetition of the Tuesday evening course. Single lectures, 50 cents. Course of twelve, \$5.00. Miss Helen Parker.

Gallery tours for clubs and organizations, and for private and suburban schools may be arranged by appointment with the Department of Education. Visitors may procure private guide service. A nominal charge is made for these services.

DATE	Hour		Place of Meeting
November			
Fri. 1	11:00 A.M.	SURVEY OF ART. <i>Miss Helen Parker</i>	Gallery 2
Mon. 4	11:00 A.M.	ROMAN GLASS. <i>Miss Helen Parker.</i>	Gallery 5A
	6:30 P.M.	TEXTURES IN ART, II. <i>Miss Helen Parker, Ramsey Wieland.</i>	Gallery 2
Tu. 5	6:30 P.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 6	11:00 A.M.	TWENTIETH-CENTURY CERAMICS. <i>Ramsey Wieland.</i>	Gallery 2
	12:15 Noon	ROMANTICISM IN ITS SHIRT SLEEVES: COURBET. <i>Miss Helen Parker.</i>	Gallery 28
Fri. 8	11:00 A.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Mon. 11	11:00 A.M.	ROMANESQUE ARCHITECTURE. <i>Miss Helen Parker.</i>	Blackstone Hall
	6:30 P.M.	COLOR, I. <i>Miss Helen Parker, Ramsey Wieland.</i>	Gallery 2
Tu. 12	6:30 P.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 13	12:15 Noon	MANET: FRENCH PAINTING ACQUIRES A NEW VIEWPOINT. <i>Miss Helen Parker.</i>	Gallery 30B
Fri. 15	11:00 A.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Mon. 18	11:00 A.M.	THE FIFTY-FIRST ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. <i>Miss Helen Parker.</i>	Gallery G52
	6:30 P.M.	COLOR, II. <i>Miss Helen Parker, Ramsey Wieland.</i>	Gallery 2
Tu. 19	6:30 P.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 20	12:15 Noon	PISSARRO AND FRENCH IMPRESSIONISM. <i>Miss Helen Parker.</i>	Gallery 30
Fri. 22	11:00 A.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2

DATE	HOUR		Place of Meeting
November Mon. 25	11:00 A.M.	THE FIFTY-FIRST ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. <i>Miss Helen Parker.</i>	Gallery G55
	6:30 P.M.	COLOR, III. <i>Miss Helen Parker, Ramsey Wicland.</i>	Gallery 2
Tu. 26	6:30 P.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 27	12:15 Noon	ROMANTICISM CONTINUES: THE BARBIZON PAINTERS. <i>Miss Helen Parker.</i>	Gallery 38
Fri. 29	11:00 A.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
December Mon. 2	11:00 A.M.	THE FIFTY-FIRST ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. <i>Miss Helen Parker.</i>	Gallery G55
	6:30 P.M.	FORM. <i>Miss Helen Parker, Ramsey Wicland.</i>	Gallery 2
Tu. 3	6:30 P.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2

### DEPARTMENT OF REPRODUCTIONS

**R**EPRODUCTIONS, framed and unframed, suitable for Christmas gifts may be purchased in the Department of Reproductions to the left of the main entrance. Color prints from fifteen cents to eighteen dollars. Framed prints from fifty cents to thirty-two dollars.

A series of special Christmas cards is available with envelopes to match. These are priced at ten, fifteen, and twenty cents each and may be purchased by the dozen at a reduced rate.

Catalogues and other Art Institute publications are also available.

### PICTURE BOOKS

**T**HE Art Institute wishes to announce the publication of the first four in a series of Picture Books illustrating important objects in the permanent collections. Chinese Bronzes, English Doorways and Woodwork of the Eighteenth Century, Paintings and Lithographs by Toulouse-Lautrec, and Modern Sculpture are the titles of those in the first group. Each book contains twelve or more pages of reproductions and a brief explanatory introduction. They are priced at fifteen cents each and may be procured at the Sales Desk.

### RADIO DRAMATIZATIONS

**T**HE radio series, *Great Artists*, sponsored by the Art Institute will continue throughout the winter over station WGN from 4:00 to 4:15 P.M. each Tuesday. These programs dramatize incidents in the artists' lives which are related to an important masterpiece now hanging in the Art Institute. Players from the Goodman Memorial Theatre act in these programs which are under the supervision of Dr. Maurice Gnesin and Miss Mary Agnes Doyle. The Illinois Writers' Project is kindly coöperating in the preparation of the scripts. Among the artists to be included in this series are Manet, Degas, Cézanne, Winslow Homer, Frans Hals, Veronese, Millet, Daumier, Rowlandson, and John Singer Sargent. The director, Blair Walliser, has charge of these programs at WGN.

## LECTURES FREE TO THE PUBLIC

November 3—December 1

FOR ADULTS

DATE	HOUR		Place of Meeting
November Sun. 3	2:30 P.M.	DECORATIVE ARTS OF LOUIS XIV. <i>Miss Helen Parker.</i>	Gallery H18
Th. 7	6:30 P.M.	MASTER MURALISTS (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 10	2:30 P.M.	FRENCH AND ENGLISH PAINTERS OF THE EIGHTEENTH CENTURY. <i>Miss Anna Louise Wageman.</i>	Gallery 27
Th. 14	6:30 P.M.	ARTS AND CRAFTS OF OLD SPAIN (Florence Dibell Bartlett Lecture). <i>Mrs. Ester Pérez de King.</i>	Fullerton Hall
Sun. 17	2:30 P.M.	ARTS OF THE NEAR EAST. <i>Miss Anna Louise Wageman.</i>	Gallery H4
Th. 21	6:30 P.M.	THANKSGIVING DAY (No Lecture).	
Sun. 24	2:30 P.M.	EIGHTEENTH-CENTURY ENGLISH DOORWAYS. <i>Laurance Longley.</i>	Gallery M4A
Th. 28	6:30 P.M.	DEMONSTRATION OF OIL PAINTING (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
December Sun. 1	2:30 P.M.	PAINTERS OF BARBIZON. <i>Miss Anna Louise Wageman.</i>	Gallery 38

## FOR CHILDREN

From the Ages of Nine to Fifteen

DATE	HOUR	A JOURNEY AROUND THE WORLD	Place of Meeting
November Sat. 2	10:30 to 11:30 A.M. 2:00 to 3:00 P.M.	LOST IN A CRETAN LABYRINTH. REPETITION OF 10:30 LECTURE.	Gallery 2
Sat. 9	10:30 to 11:30 A.M.	IN TIME FOR THE ATHLETIC GAMES AND A FESTIVAL IN ATHENS.	Gallery 5
Sat. 16	2:00 to 3:00 P.M. 10:30 to 11:30 A.M.	REPETITION OF 10:30 LECTURE. SPANISH CATHEDRALS AND FORTRESSES.	Gallery H15
Sat. 23	2:00 to 3:00 P.M. 10:30 to 11:30 A.M.	REPETITION OF 10:30 LECTURE. SUNNY ARLES AND AIX, FRANCE.	Gallery 42
Sat. 30	2:00 to 3:00 P.M. 10:30 to 11:30 A.M.	REPETITION OF 10:30 LECTURE. PARIS, THE CITY OF ARTISTS.	Gallery 42
	2:00 to 3:00 P.M.	REPETITION OF 10:30 LECTURE.	

All of the gallery hours for children will be conducted by Ramsey Wieland, Assistant in the Department of Education.

## GOODMAN THEATRE

THE second production of the Members' Series is *Time and the Conways* by J. B. Priestley. It was tried out last season in studio performances at the Goodman Theatre and proved so absorbing that it was decided to include it among this year's performances. Mr. Priestley handles the effect of time on a charming and delightful English family in a startling and novel way. This play will open on November 7 and continue through November 20, with a matinée on Thursday, November 14, and a Sunday night performance on November 17.

At the Theatre staff's first meeting this fall the decision was made to add two extra plays to the Series this year. Because of limitations of schedule these will be given for two or three nights only. The first is by Owen Davis who, having begun his career by writing *Nellie, the Beautiful Cloakmodel*, won the Pulitzer prize with *Icebound*, which will be presented on November 26, 27, and 28 only. Admission to this play is on the same basis as to all others in the Members' Series. Tickets are now available.

Dancers are not as a rule endowed with a keen sense of humor. When they are, they do not often allow it to project itself into their work. Agnes de Mille, however, uses her extraordinary ability for caricature in the dance and this makes her program unusual. The Theatre is very fortunate in being able to present her in the Dance Series on October 30 and 31 and on November 1 and 2. Prices for the Dance Series are the same as for the Members' Series.

The Children's Theatre had a festive opening with a new play by Charlotte B. Chorpenning about Aladdin and his wonderful lamp, a story of unflagging interest to all children and to grownups who have not lost the gift of wonder. *Aladdin and His Lamp* began on October 26 and may be seen regularly on Saturday afternoons during the month of November.

## HOURS OF OPENING

THE ART INSTITUTE is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday, and legal holidays. Free days: Wednesday, Saturday, Sunday, and legal holidays. A fee of 25 cents is charged for admission on all other days. Members, students bearing special cards, and children under fourteen years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays. The Libraries are open from 6 to 9:30 P.M. on Monday, Wednesday, and Friday evenings during the school year.

For information, call Central 7080.

## NEW BOOK ON CARL MILLES BY MEYRIC R. ROGERS

*Carl Milles—Sculptor*, a book by Meyric R. Rogers, the Curator of Decorative Arts and Curator of Industrial Arts at the Art Institute, will be published November 15 by the Yale University Press. This is the first complete study of the life and works of this great Swedish sculptor, who is now living in America. Special prepublication price, \$12.00, regular price, \$15.00.



## EXHIBITIONS

- October 1-January 1—American Handwoven Coverlets. *Galleries A1-A5.*  
*An unusual variety of American coverlets, most of which were the gift of Frank W. Gunsaulus, from the Institute collections.*
- October 15-December 15—The Beginnings of Lithography. *Gallery 12.*  
*Including a particularly fine group of early French lithographs and the first English edition of Senefelder's "A Complete Course in Lithography."*
- October 15-December 15—Lithographs by Daumier. *Gallery 13.*  
*Three of his most famous prints and related examples.*
- October 15-December 15—Views of Italy in the Seventeenth Century. The Leonora Hall Gurley Memorial Collection. *Gallery 14.*  
*Drawings, some realistic, others romantic, by various European artists.*
- October 15-December 15—English Landscape Traditions of the Nineteenth Century. *Gallery 16.*  
*Examples by Crome, Cotman, Wilson, Constable, Clerk of Eldin, and others.*
- October 15-December 15—Peasants and Landscapes by Rembrandt and His Contemporaries from the Clarence Buckingham Collection. *Gallery 17.*  
*The depiction of space and atmosphere in the art of the North during the seventeenth century.*
- October 15-January 15—Self-Portraiture through the Ages. *Gallery of Art Interpretation.*  
*An exhibition assembled by E. M. Benson, Chief of the Division of Education, Philadelphia Museum of Art.*
- October 18-December 20—Japanese Prints by the Early Masters from the Clarence Buckingham Collection. *Gallery H5.*  
*Many of the so-called "primitives" are superb examples of sweeping calligraphic line drawing.*
- November 1-November 30—The Masterpiece of the Month: The Adoration of the Magi by Francesco Botticini (Florentine, 1446-1498). The Mr. and Mrs. Martin A. Ryerson Collection. *Gallery 5B.*  
*A popular religious subject painted in a rich and worldly manner characteristic of the Florentine Renaissance.*
- November 14-January 5—The Fifty-First Annual Exhibition of American Paintings and Sculpture. *Galleries G52-G61.*  
*A comprehensive survey of oil painting and sculpture in America today.*
- December 6-March 9—Miniature American Rooms by Mrs. James Ward Thorne. *Gallery A12.*  
*This group, to be shown for the first time, consists of thirty-seven models illustrating all the principal phases of American decoration from the seventeenth century to the present. All save a few are complete reproductions of well-known existing rooms, several of which are preserved in American museums. The furniture in many instances is reproduced to scale from that used in the original houses. As a whole the series forms a unique three-dimensional history of American interior design.*

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